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THE ARTIST'S DIGNITY.

OF all the many books written about music and musicians, Louis Spohr's Autobiography seems to me the least significant and, at the same time, the most delightful. Spohr was entirely out of reach of the great musical impulses of the time; but whether he is delicately implying that he is a great composer, or telling of his first acquaintance with the real great composer Richard Wagner, or, again, recounting the English experiences which were so wonderful to the naïve Cassel conductor, his transparent simplicity, his honesty, his child-like appreciation of broad humour, and failure to understand brilliant wit, and, above all, his ceaseless interest in every form of life, make his book one of infinite charm. There is no passage in it more refreshing than that in which he tells of the treatment he receives when he visited London—in 1820, I think. He was accepted here not only as a violinist of the first rank, but also as an inspired composer; and he quotes with undisguised thrills of pleasure the opinions expressed with regard to his oratorios by the smaller Eastern County papers. One evening he was engaged, professionally, to play at an evening party at the house of the Duke of Clarence. He expected to be treated with all the respect due to his double supremacy as a composer and executant; and, as a matter of fact, he was so treated. And that treatment shows the estimation in which musicians of even the first rank were then held. On reaching the palace Spohr found that the evening's artists were kept in a room adjoining the drawing-room, like performing animals in a cage. They were brought out as they were required, and sent back again so soon as they were finished. They dared not, on any account, mingle with the company or speak to them; indeed, if they had ventured so far they would have suffered a rebuff that may be imagined when we hear that even the servants scorned to offer them any refreshment. Spohr had heard of all this, and determined on a line of action, for he would tolerate no such usage. When the footman would have sent him into the cage beside the other tame animals, he boldly marched upstairs and—horror of horrors!—joined the company he had come to please. Luckily, the Duke and Duchess of Clarence had the good sense as well as the presence of mind to receive him

politely—nay, cordially—and the situation was saved. Naturally the other ladies and gentlemen did the same. Spohr played his solos, and was heard with greater attention than was vouchsafed to any of the singers and players who were brought in turn from their cage; and when these others, having done their evening's work, went supperless home, he stayed to supper with his host. His presence was forceful; and there can be no doubt that this was the beginning of a recognition of the musician's human rights. Henceforth they were treated no longer as performing bears, but as human beings, if ever so humble in scale. Thus did a German win liberty for the English in the year of grace 1820.

Compare this incident with one that occurred quite recently, and the life of the modern artist will be seen in piquant contrast with that of his predecessor. On Saturday, January 12, Mr. Paderewski was announced to play at Torquay. Hundreds of people had taken tickets, and came through a snowstorm, which some of them describe as terrific, only to find the hall closed, and an announcement that Mr. Paderewski had refused to play to a mere 5s. audience! At the first blush this seemed a trifle snobbish of Mr. Paderewski; but a further examination of the facts shows that he had some small excuse. He had played to 10s. stalls on his previous visit to Torquay, and, as Mr. Daniel Mayer, his agent, writes, "Mr. Paderewski did not refuse because 5s. was charged, but because the price had been reduced without obtaining his consent. It was not a question of money, but of self-respect." Mr. Paderewski's secretary, we are further told, remarked that as his employer could take away £250 from other towns, he saw no reason why he should take only £150 from Torquay. But as this was said in the heat of argument, and Mr. Paderewski is known to be to the last degree generous, we need not discuss the contradiction between this statement and the statement of Mr. Daniel Mayer. Disregarding all the petty quarrels as to who was to blame for the unfortunate misunderstanding, the main significance of the incident undoubtedly lies in this—that it shows that the musician, who half a century ago was the very humble servant of the wealthy middle classes, now thinks nothing of snapping his fingers at his former patrons. The modern artist, in short, claims to be the equal of the bluest-blooded aristocrat in the land,

and has rather a contempt for any but the first county families.

Against this I, for one, can say nothing. If a brewer may marry a duke's daughter, and himself develop into a lord, simply because he has made money, why should not a pianist who has made money do the same? And Paderewski, readers may be reminded, has made money—a very great deal of money. If he chose he might quickly become a millionaire, and walk arm-in-arm down Piccadilly with the companion of Baron Hirsch and the Rothschilds. And if, on the strength of that "potentiality of growing rich beyond the dreams of avarice" (to quote Dr. Johnson), and on the strength, also, of his already enormous income, he claims to be treated as the equal of the brewer who marries a duke's daughter, who shall say him nay? Logically, no one can deny him all he might claim in that respect; practically, it would seem, his claim is not always admitted, or, at least, it is admitted grudgingly. The musician, like the painter, the poet, and the brewer, has got his social status, but, unlike the others, he has to hold it by militant force of character. This Torquay incident proves it.

For note: here is Mr. Paderewski, a gentleman of exquisite courtesy, generous to the point of foolishness (it has been announced that the proceeds of his recital at Hanley Town Hall on January 29th will be given to the sufferers by the Audley Colliery disaster), in a word, the last man in the world to do a mean thing, and, marvellous to relate, he treats his admirers scurvily—for though, as I have said, the facts diminish the fault, the fault is there all the same. Whatever the *entrepreneur* may have done, Paderewski was surely bound to consider his admirers. I am certain that he, the most considerate of men, will now admit that he behaved somewhat petulantly. The point is, Why did he behave with petulance at all? And to me it seems the answer to that question is, that Mr. Paderewski knew that the British Public only too commonly estimate the value of an artist as they do a horse or a piece of land—by the price it brings in the open market: he felt that to cheapen himself was to lower the position he occupies in society. Curiously enough, as if to strengthen his feeling, a Mr. Robert Giles, M.A., on January 15th, wrote thus to the *Times*:—"At a time when the question is sometimes mooted whether the high position accorded in society to professional artists does not tend to make them forget that they are the servants, and not the masters, of the British Public," and so on, to a tune which almost convinces one that Paderewski was justified in treating the British Public as he did. For imagine the aforementioned brewer receiving an order for so many hogs-heads of his beer, and, just before he delivered it to his "admirers," finding that, owing to someone's mistake, they intended to pay only half the price he expected: would he deliver it? I imagine not; and Mr. Robert Giles, M.A., might write as he pleased about brewers being servants, and not the masters, of the British Public, for his eloquence would be in vain. Still, Art is now on a rather higher than the mere tit-for-tat plane of commerce, and I think Mr. Paderewski might have been forgiving, and treated his would-be listeners as they should have—and doubtless, had they been consulted, would have—treated him.

The affair is now over. I hope Mr. Paderewski will some day make amends by playing in Torquay for a charity, and that Torquay will atone for its *entrepreneur's* mistake by paying 15s. or 20s. a stall. Meantime, two useful morals may be drawn. The first, which may be commended especially to rising young pianists, is, never lose your temper, even when you are asked to play to

a 5s. audience; the second, let us watch ourselves to see that we treat the artist, not like a bear who dances in his pit for our amusement, but as the absolute equal of us all. Then it will never again be necessary for Mr. Paderewski, or any other pianist, violinist, or singer, to assert himself unpleasantly. J. F. R.

METASTASIO AND OPERA.

PIETRO ANTONIO DOMENICO BONAVENTURA METASTASIO, born at Rome in 1698, died at Vienna, 1782, was one of the most famous poets of his day. His libretti were set to music by distinguished composers—Porpora, Haydn, Hasse, Mozart, Gluck, etc.; some of them, indeed, are said to have been set as many as thirty or forty times. The first one for which Gluck provided music was *Artaserse*, in 1741; but the first of the music-dramas by which that composer immortalised his name was written in collaboration, not with Metastasio, but with Calzabigi. This was *Orfeo ed Euridice*, produced in 1762. He then returned for a time to Metastasio, but collaborated with Calzabigi for his *Alceste* and *Paride ed Elena*.

Gluck found in Calzabigi a poet who could provide him with strong dramatic situations, and one with whom he is therefore supposed to have been in greater sympathy. Metastasio, however, was very much of the composer's way of thinking with regard to the musical drama, as will be shown by a few extracts from his letters. And it must not be forgotten that the two poets were on friendly terms; and, again, Calzabigi edited an edition of Metastasio's works: it may, therefore, be concluded that the latter exercised some influence over the former.

In a letter to the celebrated singer Romanina, his very great friend and admirer, Metastasio says, with regard to the choosing of a subject for an opera, a matter which threw him into agitation and uncertainty:—

"It is my good fortune to be compelled to come to a quick decision, and without any chance of avoiding it; otherwise I should remain undecided until the Day of Judgment, and even then it would be *da capo*."

Metastasio, with regard to his own merits as a poet, was extremely humble. In a letter to Calzabigi (Vienna, March 9th, 1754), in reference to the editing of his works, he speaks of having revised, and, "in my opinion, improved," four of his dramas (*Didone*, *Adriano*, *Semiramide*, and *Alessandro*, the last of which, at any rate, was set to music by Gluck); he thought to perceive in them a certain slowness in the action, or uncertainty in characterisation, or coldness in the catastrophe; and he adds that "such defects may easily escape the notice of inconsiderate youth, but will not deceive mature judgment, which derives from experience and years an advantage too great to be thrown away." In another letter he describes himself as a "tolerable poet among bad ones."

The Chevalier de Chastellux, a French officer, published in 1765 an "Essay on the Union of Poetry and Music," which gave rise to considerable controversy in France. In it the author expressed a wish that poets should become musicians, and musicians poets; but still he regarded music as the *principal object* of a drama. Metastasio answers him thus:—

"Most respected Chevalier, whenever music aims at pre-eminence over poetry in a drama, she destroys both that and herself. It would be too great an absurdity for clothes to claim superiority over the person for whom they are made."

Now Gluck, in his preface to the score of *Alceste*, remarks as follows:—

"My idea was that the relation of music to poetry was much the same as that of harmonious colouring and well-disposed light and

shade to an accurate drawing, which animate the figures without altering their outline."

The following, from the same letter, might be signed by Gluck himself:—

"Modern music, proud of such success (*i.e.*, of *arie di bravura*), has daringly rebelled against poetry; and, neglecting true expression, has looked upon words as base slaves, who, in spite of common sense, must obey her every caprice and extravagance. She has made the theatre no longer resound with applause, other than that of such *arie di bravura*; with these she has hastened her own disgrace, after having, by her mad rebellion, first occasioned that of the miserably lacerated, disfigured, and ruined drama."

There is, moreover, another letter on the subject of opera, and it is addressed to "Sig. Adolfo Hasse," the celebrated opera composer, *detto il Sassone*, concerning the opera of *Attilio Regolo*, written for Dresden. The letter bears the date 1749. After developing the characters of the *dramatis personæ*, Metastasio expresses a wish that some of the recitatives should be "animated by instruments"; and in reference to the harangue of Attilio to Manlius, he particularly wishes that the singer should not have to "wait for the chord," adding, "otherwise all the heat and energy of the speech would be chilled, and the instruments, instead of animating, would enervate the recitative."

And the following is interesting. In the seventh scene of Act I, Metastasio wishes to have "a very short symphony" (*brevissima sinfonia*) while Consul and Senators are taking their places, and while Regulus advances slowly, and in pensive manner. He wishes that *picciola* symphony to express, as it were, "the state of Regulus's mind." Then, later on, in the second act, in a scene in which the actor is sitting, immersed in thought, the poet says: "As his reflections consist of doubts and suspensions, they will afford an opportunity for extraneous modulation, and short passages for the instruments." Metastasio hopes that in the hands of Hasse, who seems to know all the secrets of new modulation, a recitative will not prove "such a tiresome thing" as it usually does.

Another sentence, reminding one of the *Orestes* song mentioned by Berlioz in his work on orchestration, is of special interest. He speaks of the instruments not having merely to second the words, but to help to reveal the state of mind of him who is uttering them.

In the letters of Metastasio there are, by the way, one or two allusions to Gluck's music. In a letter to Farinelli, after mentioning *Bono*, the composer, he adds:—

"I know two other German composers, Gluck and Wagenseil. The first has surprising fire, but is mad; and the other is a great harpsichord player. Gluck composed an opera for Venice, which was very unfortunate. He has composed others here with varying success. I am not a man to pretend to judge him."

In another letter to Farinelli, he writes:—

"The drama is my *Re Pastore*, set by Gluck, a Bohemian composer, whose spirit, noise, and extravagance have supplied the place of merit in many theatres of Europe."

These comments refer, it must be remembered, to pre-Orfean times.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from Vol. xxiv., page 270.)

VOLUME XIV.*

In this volume we have a further selection of the CHORAL PRELUDES, beginning with No. 19, "An Wasserflüssen Babylon":—

*Augener's Edition, No. 9,814



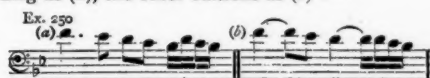
This is the third of the eighteen great Preludes as published in the B.-G., Vol. XXV., p. 92, and is No. 12, p. 34 of Peters, Vol. VI. In these editions the C clef (alto) is employed for the *canto fermo*, which is in the tenor, but in Best, as usual, only the G and F clefs are employed. The text is altogether the same in all editions.

No. 20, "Valet will ich dir geben":—



This is the same chorale melody as No. 17, this last setting being in the form of a fantasia. In the previous paper it was stated that the prelude then referred to (No. 17) had not yet found a place in the B.-G. publication. This was an error, as my friend Professor Prout has kindly pointed out to me. But, indeed, I was then unaware that a further volume of the organ preludes had been published by the Bach Gesellschaft. Vol. XL., now published, appears to complete the issue of the organ compositions. It contains, firstly, the Choral Preludes from Kirnberger's collection; secondly, the remaining shorter preludes; thirdly, the chorale variations; and two supplements with variants of the texts of some of the preludes.

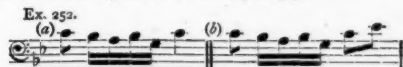
The piece under notice will be found in Peters, Vol. VII., p. 53, being No. 50 of the chief preludes; and in the B.-G., Vol. XL., p. 86, part II. There are several points of difference in the three editions, the first of which will be found in Best, p. 863, l. 2, b. 4, middle staff, reading as (a), the other editions as (b):—



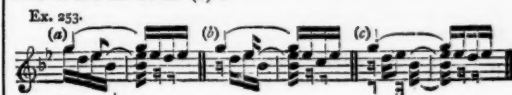
Page 864, l. 2, b. 1, shows, in the top part, another small divergence, and precisely the same thing is seen in the same place on p. 865; consequently, one extract will illustrate both. In Best, and the B.-G., the reading is (a), in Peters (b):—



As this is a passage in double counterpoint, the context is in favour of the first of these extracts. Another small difference will be seen on p. 866, l. 3, b. 3, middle staff. The last half of the measure reads, in Best, as (a), and in Peters, and the B.-G., as (b):—

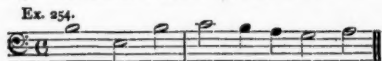


Both these figures may be seen in one or other of the parts, so that it is difficult to say either is incorrect. There is still one more variant in the texts, which will be found on p. 867, l. 2, b. 5, top part, the last beat of which, and first of the next bar, are, in Best, as (a), in Peters as (b), and in the B.-G. as (c):—



In the second beat of the bar next following there is again, in Peters, a semiquaver rest, as above, instead of the double-stemming, as in Best, whilst the version of the B.-G. is similar to that given at (c), above.

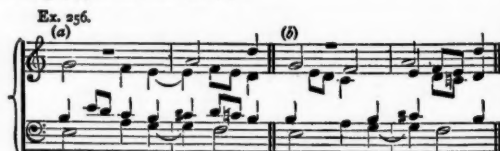
No. 21, "Aus tiefer Noth schrei' ich zu dir" :—



As the great Choral Preludes are printed with the titles in alphabetical order in the Peters Edition, this piece will be found in Vol. VI., p. 36, as No. 13 of the series. It forms the eighteenth of the twenty-one Choral Preludes comprising Part III. of the Clavierübung, and is found at p. 229 of the B.-G., Vol. III. Reference has been made to the significance of these Choral Preludes in the Clavierübung (see p. 171 of THE MONTHLY MUSICAL RECORD for last year). "Aus tiefer Noth" marks the fifth division, for confession, and Spitta calls it the crowning-point of the work. It is in six parts, with double-pedal, the theme in augmentation in the upper pedal part, the whole being a grand specimen of counter-point subservient to the highest devotional expression. The texts under notice agree very closely, although there are one or two points of difference. In the second bar, p. 869, the B, middle stave, should have a double stem to mark the entry of the third voice. The F, fourth voice, l. 2, b. 2, same page, is, in Best and Peters, natural, but in the B.-G. it is marked sharp. In the first bar of p. 870 Best reads as (a), and the other copies as (b) :—



The above extract only gives the four parts for manual. The fifths may have been intentional. The first bar of p. 871 shows also a slight difference, the reading in Best being (a), in the others (b) :—



There is only a difference of a single note—the E at the end of the bar (a), but that alters the harmony, which in Peters at the end of the bar is a chord of the seventh (the pedal is *lacet*), and such a resolution must have been a novelty at that period.

No. 22, "Allein Gott in der Höh' sei Ehr" :—



This is No. 12 of the eighteen in the B.-G., Vol. XXV., and will be found at p. 122, of Part II. In Peters it is No. 9 in Vol. VI., p. 26. In both these editions the C clef (alto) is made use of for the middle stave, with occasional changes to the G clef. This prelude is remarkable for the introduction of several of the *Manieren*, or old graces. For instance, the *acciaccaturi* in the extract given above represent the accents indicated by small curved lines between the quavers in the original ;

and, in other places, the interval of the fourth is filled by the *Schleifer*. The explanations, where needed, will be found in foot-notes in Best, though for the most part the graces are written out in full in the text. The first point of difference will be found in the third bar of p. 873, middle stave, the second crotchet being, like the first, C ; in the other editions the second crotchet is D. In the bar marked "second time," in Best, the pedal part from the preceding bar is prolonged by a tied quaver, as in the repeat bar ; but in Peters and the B.-G. the first beat is filled by a crotchet rest. A difference in the texts will be found on comparing Best, p. 874, l. 3, b. 2, with the other copies. It is in the top part, which in Best reads as (a), and in Peters and the B.-G. as (b) :—



In the extract given below there is only a slight difference between the texts of Best and Peters, but the arrangement of the parts differs from that of both the other editions. Best reads as (a), Peters as (b), and the B.-G. as (c) :—



This extract will be found in Best, p. 875, l. 1, last half of second and first half of third bars. It well illustrates several aspects of the various editions. Mr. Best makes one note serve instead of two, when possible, and limits the effect of an accidental to the measure in which it occurs ; consequently, the D in the next does not need the natural before it. On the other hand, the employment of the alto stave enables the decorative choral melody to stand out more clearly. There is only one more detail to notice. In the last bar but two, the last note, C, is marked natural in Best, sharp in Peters, and in the B.-G. the mark of inflection is made above the staff, being a suggestion, as was the manner in the ancient *Musica Ficta*.

I may here complete the scrutiny of the text of No. 17, published in the B.-G., Vol. LX., p. 90. The time-signature, phrases of the choral melody in the pedal, and repeat marks agree with Peters ; but the text is always in accordance with Best, reading as (a) in extracts 245

and 246, and agreeing also in those cases where Peters differs in a single note, as quoted in pp. 269 and 270 in THE MUSICAL RECORD for December last.

STEPHEN S. STRATTON.

(To be continued.)

STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

(Continued from p. 5.)

X.—THE SIEGFRIED LEGEND.

WE have now arrived at the time of the *Völsungasaga*, and here we seem to find unmistakable evidence of the German or rather Franconian origin of the legend, and of the Scandinavian influences on it. It tells the story of Sigurd's (Siegfried's) parentage, and carries it back through four generations to Odin himself (Sigmund, Volsung, Rerir, Sigi, Odin). This last is evidently an addition, because it was comparatively late before Odin became so all important, and one to whom all heroes were anxious to trace their genealogy. Rerir and Sigi, also as names, are considered by experts late inventions. The *Saga* carries us on to the region of history through Ragnar Lodbrok, who married Aslaug, the daughter of Sigurd and Brünnhilde. He died a famous viking of Sweden in 794 A.D.

The story of Sigmund, the last of his race, of Signy, his sister, with the wild episode of their son Sinfjotli's short life and violent death is told in the *Völsungasaga* with a straightforwardness, and with a delicacy, which might well put Richard Wagner to the blush. The great hero Sigmund is for a long time unconscious of the sin he committed in ignorance; he certainly is far from glorying in it, as he is represented in Wagner's "Walküre." Indeed, Sinfjotli's unholy origin is not a common feature in the pure, bracing air of Northern mythology, nor could the offspring of such a parentage be considered worthy to be the instrument of the gods. That was reserved for Sigurd, the son of Sigmund and the gentle Hjordis. For Sigmund after his revenge on the slayer of his father and brothers (in which also Signy met her death), married Borghild. But she, having caused the death of his beloved son, Sinfjotli, was banished from his presence. He took Hjordis to wife, and she gave birth to Sigurd in the house of the Helper some months after Odin had called the noble Sigmund to himself.

That there was a knowledge of the Siegfried legend in Germany before the tenth century is more than merely a probable assumption. The *Nibelungenlied*, plunging at once into the middle of the story in true epic fashion, presupposes a knowledge of much that is now known to us only by means of the Northern legend. The missing "Siegfriedslied" must have explained the hero's parentage; and a previous intimacy with Brünnhilde would account for much which is not easily understood as it stands. Thus we find that when Gunther asks who can lead them to the Queen of Issland's home, Siegfried answers that he knows every turn of the way; when they arrive at the castle, Siegfried recognises it, and can explain all its customs and regulations; Brünnhilde's maids also know Siegfried as soon as they see him. A less obvious but still more convincing proof of the original identity of the legend in North and South is presented in the part of the *Nibelungenlied* which tells how Brünnhilde lost her superhuman strength with her

virginity—a necessity foreign to all the spirit of the poem and which we cannot understand until we bring the Northern *Saga* to explain that the *Walküren* were maidens, and that the greatest punishment Wotan could inflict upon a disobedient *Walküre* was that she should be mated with a man.

Whether the influence of Scandinavia extended so far South or not, we know that Bavaria and Austria saw a general renaissance of the legend about the twelfth century. There is now no trace of the old version already referred to, but its nearest form may be found in a tragedy called "Der Huernnen Seyfrid" (i.e., Siegfried of the Horny or Invulnerable Skin), written by our old friend Hans Sachs, 1557.

Having so far followed the legend which, it is believed, arose, or at least was first embodied in Franconia, we have only one factor more to deal with before the historical element enters. The first efforts of Christianity in Northern Europe were directed against Northern superstition; and what it could not reject, it explained and assimilated. Thus the *Walküre* element in Brünnhilde's character fades, she is made mortal, a king's daughter, and the sister of Atli; the bitterness of her betrayed love becomes merely arrogance and jealousy. Her betrayal, thus shorn of its supernatural consequences, shrinks gradually into insignificance until, Siegfried's former intimacy with her being omitted altogether, his violent death comes to be presented as the unjustifiable murder of an innocent man, excusing, and indeed demanding, after the spirit of the time, a wild, bloodthirsty revenge.

Atli, the brother of Brünnhilde, is spoken of as "King of the Huns," as, indeed, Siegfried himself is called in the *Völsungasaga*. But the term "Hun" in this connection is to be understood in the same comprehensive sense in which the Greek spoke of "Barbarians," or the later Roman of "Scythians"—denoting thereby the uncivilised and dangerous races of the world without.† Atli is represented as an avaricious king, of whose greed Gudrun took advantage to further her own schemes of revenge upon her brothers. Atli in time becomes identified with Attila "the Scourge of God" (A.D. 406-453). This identification has been carried so far that Attila's wife, "Szép Ilka"—the beautiful Ilka—has been represented by some chroniclers as Grimhilde under another name, and the conqueror's mysterious death on his bridal night as due to the revenge of the Burgundian princess for the massacre of her people in the castle whose ruins on the shores of the Danube are still pointed out as the scene of the tragedy.

Now Dietrich and Rüdiger, two of the most knightly figures in legend, are introduced as Attila's men, which would have been incredible had Attila's character been so mean as Atli's is represented; and, therefore, his avarice likewise disappears (as, indeed, he himself practically disappears) into the background, and Gudrun takes into her own hand her fearful revenge on those who had wronged her. She is slain by Hildebrand, who is horrorstruck at her crimes and cruelty. Another version has it that Dietrich slew her.

Those who have followed this complicated and tangled growth of centuries will recognise that the great disconnecting link is the character of Krimhild (Grimhilde-Gudrun), and that the most wonderful invention of the later *Skalds* is Hagen.

We come now to history. In the year 437 A.D. the news of the annihilation of the Burgundians by the Huns reached Franconia, the home of the Siegfried legend. And as the brothers and sister who compassed Siegfried's

* Or *Waliz*, i.e. the chosen one (of *Walküre*, *Walhall*, *Waivater*).

† *Hüne*, *Heune*, *Hune*, *Hiune*, *Hun*, are various forms of a word meaning a giant. (Grimm's "Teutonic Mythology.")

death among them had already their "local habitation" on the Rhine, they easily were identified as Burgundian princes. And thus not only was a new element introduced, but such a new start was given to the story, that in due course we are permitted to follow the fortunes of various personages long after Siegfried's murder, Brünnhilde's death, and Gudrun's revenge.

The only difficulty which remains is the application in the German versions of the word "Nibelungen" to the successive owners of the Hoard. The Nibelungs in the early legend are the dwarfs who work in the bowels of the earth, and their names tell of dark origin and nature. In the Nibelungenlied they are a nation of the North, subjects of King Nibelung, who, however, become subjects or vassals of Siegfried after he has conquered Nibelung's two sons and possessed himself of the great Nibelung Hoard. Alberich* in this poem is a trusty servant, a kind of viceroy of Siegfried.

One more shadow of history falls across this strange and confused picture, presenting names and incidents the similarity of which is surely not quite accidental, although the dates are later than can be reconciled with the legend itself. In 565 A.D. Princess Brünnhilde married King Siegebert of Austrasia. She was for many years opposed in bitter rivalry to Fredegond, wife of Chilperic,† King of Neustria, who, according to one account, was the son of Gundicarius (Gunther). Fredegond governed Neustria, the lesser half of the Merovingian dominions, and it was at her instigation and by her minions that Siegebert was treacherously assassinated.

Soon after the remnant of the Burgundians left Worms in 443, we find traces of the Nibelungen Saga in Franconia, still later in Saxony (about the sixth century), and shortly afterwards, probably through Bremen and Munster, it is in Scandinavia, where it developed along the lines which culminated in the Völsungasaga.

The object of this necessarily imperfect and very fragmentary survey of the legend has been twofold. Firstly, it is desirable to vindicate Wagner's scheme from the charge so generally made against it in Germany of tampering with the "great national heritage." Goethe has taken liberties with the "Faust" legend; Schiller, in "Marie Stuart," has altered even the facts of history to suit his intention, without incurring the wrath of the critics; but no condemnation has been strong enough for the poet, who, in a less definite story, has changed less in detail than either of these instances can show. The other intention is a more serious one—to show that Wagner, who in Germany itself had the courage to go back to the older form of the legend, is not justified by the result he has attained. Let us grant him his noble character of Brünnhilde, more sympathetic to us than the Brünnhilde of the Nibelungenlied, but, it must be said, less grand and less noble than she of the Völsungasaga; let Siegfried embody in our imaginations even all that was in Wagner's thought; the impression remains that where the poet clings to the legend, the result is often ineffective, where he invents or adapts, the result is usually disastrous. There was a third purpose which I fain would think these notes may fulfil in the thoughts of more than a few readers. The fascination which these grand old legends exercise is irresistible when once the mind has put itself under their influence. It is a shame that they are so unfamiliar to the young people of the race which considers itself the eldest son of the splendid Father-race

of Northern Europe. Every schoolboy knows Grecian mythology and Roman legend. These Northern stories are at least as interesting, as instructive, as edifying; and because they are so much nearer home they should be nearer our hearts.

The very name Wagner chose for his Trilogy presages disaster; for the Ring of Andvari, which in the old mythological story was the symbol of domination, necessarily lost its meaning when myth became legend and the Ring passed into the hands of mortals among whom the plot was to develop. In consequence of this evident necessity we find in the later poems natural greed take the place of a supernatural curse. Unless Wagner then had meant to resuscitate the gods, he should have contented himself with a more natural machinery; for we cannot believe that Hagen, had he gained the Ring, would have delivered it up to Alberich, nor can we imagine him as the victorious rival of gods, giants, and dwarfs! And we cannot care about, even if we could understand, the reasons, or the causes, or, indeed, the effects of the "Götterdämmerung." *Tristan* and *Parsifal* are eternally interesting because they are eternally true; in the Trilogy we are taken to an unreal world where puppets move, and where the springs of action are as unreal as is the atmosphere. It may be argued that the supernatural is used and the "Götterwelt" plays its part also, for example, in Homer; but there it will be noticed that although Athene throws protection over her hero, Achilles is still the centre of interest; though Poseidon wreaks his malice, still Ulysses remains the hero of the scene.

But if Wagner's services be not all praiseworthy, he has done a great deal to awaken European interest in the grand old legend. Let us who love Brünnhilde and admire Siegfried, untiringly do what we can to hand on the noble story to the next generation, and so help to realise Brünnhilde's proud prophecy—

"We twain
Shall wear through the ages,
Sigurd and I."

[The bibliography of this subject is enormous, especially in Germany. English readers may be glad to be directed to the Völsungasaga translated by Magnusson and Morris (Walter Scott, 1s. 6d.), and William Morris's *Sigurd the Volsung*, so often referred to in these articles. The Nibelungenlied is translated by Lettsom, and Foster-Barham. I must express great indebtedness also to the parts of Dr. H. Paul's work "*Grundriss der germanischen Philologie*" which deal with the subject.—F. P.]

(To be continued.)

Correspondence.

A QUESTION OF NOTATION.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—In the following very usual succession of two chords

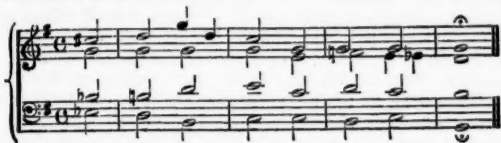


the advent of the third one (the D major triad) is always taken for granted. So far the notation is correct, but if this third chord should not appear? The expected arrival of the third chord might prove wholly imaginary: what then of the definition of the text-books, according to which the second chord is a suspension, by which are

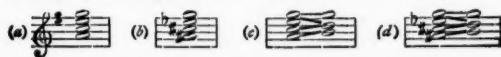
* Wagner makes Alberich a Schwarz-Alb instead of the Licht-Alb he really was. Indeed, he is no other than Auberich, or Oberon.

† Compare in the Northern poem the name Hialprek (Helfrich or the Helper). His son was Alf, who married Siegmund's widow, Hjordis. It was in the house of the Helper that Siegfried was educated, and there he met Regin.

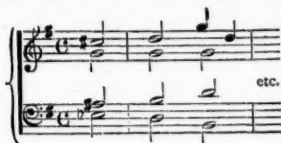
avoided the consecutive fifths, which would appear between the tenor and bass parts if the first chord, the augmented German sixth, were immediately succeeded by the D major triad. In the following passage the expected triad does not occur:—



The non-appearance of the D major triad proves that the resolution must be sought elsewhere—namely, in the triad immediately succeeding the augmented chord, viz., the first chord of the second bar, being the second inversion of the tonic triad in G major. But if so, the notation is false. The chord is no longer a chord of the ninth on the supertonic in G major, chromatically altered, augmented, inverted, etc., but it is simply a chord of the seventh on the supertonic in G major.



The resolution is brought about simply by letting the seventh remain stationary and the chromatically altered notes proceed according to their nature, the sharps ascending, the flats descending. Thus the true notation of the first chord of the passage would be:



In a similar way the notation of the nocturne by Chopin in E major (ed. Litolf, No. 13, Op. 62, No. 2), bars 48, 49 might be altered so as to avoid consecutive fifths.



The chords in question are marked with asterisks; the consecutive fifths occur by letting $\begin{Bmatrix} F\# \\ B\# \end{Bmatrix}$ resolve on $\begin{Bmatrix} G\# \\ C\# \end{Bmatrix}$, $\begin{Bmatrix} A\flat \\ B\flat \end{Bmatrix}$ descending naturally to G.

The chord is that of the ninth on the mediant in E minor, resolving on the chord of the sub-mediant in the same key. By a change of notation, the $B\#$ being changed to $C\#$, the chord could be defined as a chord of the seventh on the sub-tonic (the diminished seventh) with the fifth lowered by a flat, the chord resolved by letting the seventh remain stationary; thus we would have no enharmonic, wholly imaginary resolution from $B\#$ to $C\#$.

In his excellent book on "Harmony," Dr. Prout has called attention to the convenience of false notations, which may often be more easy to read than correct ones, and therefore quite legitimate if you prefer practicability to mere pedantic priggishness, and which, moreover, includes a saving clause for theoretical accuracy, especially useful

when you have to deal with pupils who are intelligent enough to vex you with their questions.

In the case above mentioned it has seemed to me very unsatisfactory to have to account in the usual way for the progression of chords of a similar kind, and I therefore venture to propose a more simple and more easily understood solution of the question.

I have the honour to be,

Yours most truly,

FREDERICK FRIBERT,

Professor at the Musical Department of the Royal Institute for the Blind, Copenhagen.

[As Professor Friberg has referred to my book in his letter, I have been requested to write a few words in reply to his question. His view of the chord of the German sixth is evidently that of Richter, whose theory differs so widely from that which I teach in my "Harmony" that it is not easy to find a common ground for discussion. Richter calls the $\frac{9}{4}$ chord on which the German sixth so often resolves an interpolated chord; but I am unable to agree with this, as evidently is also Professor Friberg, from his second example. That the tonic chord is itself a perfectly satisfactory resolution of the German sixth is shown by the fact that Schubert uses the progression as the final cadence of his song "Am Meere":—



This passage also furnishes an interesting example of the convenient false notation of which I speak in my book, though I look at it in exactly the opposite way to Professor Friberg. The note is really $B\flat$ (the minor ninth of the supertonic, D), written as $D\#$ because it is resolving a chromatic semitone upwards (see my "Harmony," § 341). The chord of the German sixth on the minor sixth of the scale is derived from the dominant, and consists of the minor ninth of that note, above which are superposed the seventh, minor ninth, and major third of supertonic, all of which are secondary harmonics of the dominant.—EBENEZER PROUT.]

LETTER FROM LEIPZIG.

THE famous English tenor Mr. Ben Davies made his *début* on our stage in the title rôle of Gounod's *Faust*, his singing, although as usual very fine and artistic, proving more suited to the concert-room than to the stage, as it is hardly sufficiently dramatic. The Margaret on this occasion was Fräulein Hiedler, from the Berlin Royal Court Opera, and her rendering of the Jewel Song was especially brilliant, but unfortunately her intonation was not always perfectly true. The most successful parts, besides that of Ben Davies, were those of Herren Schelper (Mephistopheles) and Demuth (Valentine), and Fräulein Kernic (Siebel). The theatre announces two novelties as forthcoming, meanwhile giving frequent representations of Humperdinck's *Hänsel und Gretel*, which are, curiously enough, attended by many children, no doubt on account of the gingerbread house! for the greatest admirers of this fairy opera must acknowledge that the music is by no means child-like.

Now as to the Gewandhaus concerts. The ninth was dedicated to the memory of Rubinstein, a bust of whom was placed conspicuously on a pillar surrounded by palms. An excellent performance of Mozart's "Maurerische Trauermusik" led off, followed by the Lied "Wo" by Rubinstein, which is said to have been his last Lieder composition, and in which the beautiful words of Heine may well give rise to the belief that the composer had forebodings of his approaching death. This song, originally with pianoforte accompaniment, was scored for small orchestra by Reinecke, and sung by Fräulein Dönges with much

expression. Then followed four "Bilder," and the Epilogue of the deceased master's *Christus*. It is hardly suitable, on such an occasion, to criticise a work, so we will only remark here that the performance made a deep and lasting impression, of which a great part was undoubtedly due to the excellence of the execution. Herr von zur Mühlen sang the part of Christus in an unsurpassable manner, and this alone would have secured for the work a great success, the other soloists rendering the subordinate parts efficiently, while it almost goes without saying that the choir and orchestra achieved their difficult task to perfection.

The tenth concert introduced an interesting visitor in the person of Frau Lilli Lehmann-Kalisch, who gave a magnificent rendering of Constanze's aria from Mozart's *Entführung aus dem Serail*. Having thus demonstrated her ability as coloraturist, she gave further proofs of her gifts as Liedersinger in Schubert's "Der Doppelgänger," "Erkönig," "Alinde," and "Heidenröslein." As an encore she gave a short, somewhat meaningless, Lied by Cornelius, which rather detracted from the great impression she had made. The orchestra performed two symphonies (Haydn's in D and Volkmann's in B), besides Sterndale Bennett's overture "The Naiads," a work that we had not heard for a long time, and that was very well received.

The eleventh Gewandhaus concert, on New Year's Day, brought, as almost every year, our celebrated Joachim, who chose for this time Beethoven's Concerto (played as splendidly as ever), besides the Romance from his own Hungarian Concerto. A novelty was provided in a Ballade on a Norwegian song, for orchestra, by Julius Röntgen, music director from Amsterdam. He is the son of our highly esteemed Concertmeister Engelbert Röntgen, who on this day celebrated his jubilee as leader, having occupied that post for twenty-five years, whilst he has been a member of the orchestra for more than forty years. The work of the younger Röntgen is written with intelligence, and orchestrated skilfully. It was very kindly received, and the composer called for. A Bach Fantasia and Fugue for organ, played by Herr Homeyer, opened the concert, whilst it closed with the c minor Symphony of Beethoven, the performance of the latter proving almost electrifying.

At the twelfth concert, Herr Robert Freund, from Zurich, was the pianist, he already having appeared last winter with success. His choice this time fell on Beethoven's G major Concerto—a work scarcely adapted for his somewhat *bravura* style—and the solos Scherzo in c sharp minor and Barcarolle by Chopin. Herr Freund's cadenzas in the Beethoven Concerto, written by himself, accorded ill with the rest of the work, and seemed to indicate that the pianist is not particularly gifted as a composer. Fräulein Dietrich, from the Royal Court Opera, Berlin, sang a very trivial coloratura aria from Gounod's *Phlémon et Baucis*, besides Lieder by Jensen, Schumann, and Schubert, with no great effect; but the performance of Schumann's Symphony in B major evoked considerable enthusiasm, and the conductor was repeatedly recalled, while the overture to Méhul's *La chasse du jeune Henri* (played at the beginning of the concert) was also much liked and brilliantly executed.

The third Academical concert had for its principal item the rarely heard "Reformation" Symphony by Mendelssohn, besides the Ballet music from Rubinstein's *Peramors*, in memory of the composer—a strange choice for an "In Memoriam" performance! Herr Julius Klengel played the not very happily conceived Concerto for violoncello by Volkmann with great effect, partly due no doubt to the changes introduced here and there by Herr Klengel himself, which were in every case decided improvements. On the 17th of December the Bach-Verein gave a good performance of Bach's Christmas Oratorio under the admirable direction of Hans Sitt. Both choir and orchestra were excellent, Herren Dierich and Ernest Schneider being prominent among the soloists, while Fräulein Strauss-Kurzwelly and Frau v. Knapstaedt were not quite so satisfactory.

A concert given by the Philharmonic Orchestra from Berlin (conductor, Herr General-Musikdirector Hermann Levi, of Munich) was badly attended but highly appreciated by the small audience. The programme consisted of the Vorspiel to *Parsifal*, the Siegfried-Idyll, and the Huldigungs Marsch by

Wagner, and Beethoven's Symphony in c minor, Herr Levi proving the excellent conductor he has for a long time been considered.

OUR MUSIC PAGES.

WITH this month's RECORD is presented a two-part song for female voices out of the new set of "Dance Movements from the Works of Handel and Bach," arranged by H. Heale. This particular dance movement, entitled "All ye Woods," is an arrangement of Bach's well-known Gavotte, from his English Suite in G minor, which has such a good swinging *tempo* and limited compass as render it particularly suitable for a singing-class. Like the rest of this series, the Gavotte is at once lively and eminently singable.

Reviews of New Music and New Editions.

Catechism of Musical Aesthetics. By DR. HUGO RIEMANN. (Edition No. 9207; bound, net 2s. 6d.) London: Augener & Co.

WHAT music can do? what it effects? and what are the various means by which it produces its effects? These are the three questions which are answered in this small volume. The author has kept altogether aloof from what is technical in music, and thus the book is not only for trained musicians, but for the public generally. The subject of the beautiful in music is one of great interest, and also of great importance. The Greeks first began to speculate on the beautiful; Plato, in his "Republic," it may not be amiss to remind our readers, speaks of the highest beauty of proportion as the union of a beautiful mind with a beautiful body. St. Augustine, too, wrote a treatise on the subject; and though that treatise be lost, we know he taught that *omnis porro pulchritudinis forma unitas est*; and this true saying might have served Dr. Riemann as a motto for his little book, for he is always insisting on unity in variety, that "highest law in all artistic creation generally." Our author discusses, first of all, the *elementary factors* (pitch, strength of tone, and manner of movement) which are connected with the impulse to impart oneself. Very interesting are his remarks on the parallel, often attempted, after the precedent set by Newton, between tones and colours; he suggests a broader and a bolder comparison—that of the whole range of tone, from the lowest depths to the loftiest heights, with the gradation of colours as exhibited by the spectrum. We are told that elementary effects of tone, its pitch, etc., are not perceived objectively, but experienced subjectively; and this statement assumes special importance later on, when the essence of the imitative arts is under discussion. The next chapter deals with "Form-giving Principles" (harmony and rhythm). The "impulse to play" gives rise to the formal, the "everything" in music, according to Hanslick. This, of course, opens up the question of imitative arts, and Dr. Riemann points out clearly that the musician, no less than the painter, imitates Nature, but that both infuse into their work a portion of their emotional life. With regard to divisions of time, we are reminded that Nature has furnished us with a clock—the heart; and further help is afforded by the pulse beat. Hence we speak of units of counting as beats or pulses. But we must pass on to the chapter on "Characteristic Expression, Tone Painting, Programme Music," and this, of course, will attract musicians, who at the present day are divided into two hostile camps: the one maintains that the substance of music

is its form; the other, that music can convey poetic ideas. Dr. Riemann does not belong exclusively to either party: by taking a proper middle course he has avoided both Scylla and Charybdis. The desire to "copy something outside of us" arises from a third impulse—viz., the one to imitate. Dr. Riemann's remarks respecting subjectivation and objectivation are extremely valuable, and his reasoning, in spite of the long words which he is compelled to use, is very clear. The question cannot be entered into in detail here, so we will quote a few pregnant sentences of our author—sentences which deserve the utmost attention by those who may not have very clear views on the matter, and who, therefore, will find it difficult to understand that the classical masters, rather than the romanticists, were subjective composers. "Imitative music and descriptive poetry, therefore, like painting and sculpture, are the objectivations of subjectivated objects, while lyric poetry and absolute music are objectivations of the subject itself. But this is to be understood only for the creating artist. The listener, looker on, or reader, has to subjectivate the work of art again: in music, therefore, what was a subjective feeling of the composer, but was secreted, so to speak, by him as a work of art, was objectivated—that the listener has to experience again as his own feeling, therefore to subjectivate again." There is one passage, however, to which we would take exception—not in the above quotation, but in an illustration of the objectivation of a subjectivated object. In the second movement of the "Pastoral," says Dr. Riemann, "it is not Beethoven who depicts for us his feelings as he gazes on the brook meandering through green meadows, etc. . . . Rather there are painted the life manifestations of the landscape itself, which Beethoven experienced in his heart, and which he, in the second instance, makes us experience with him." The movement of the Symphony seems to us a mixture both of the life manifestations and of the composer's feelings. Dr. Riemann sums up admirably Schumann's tone-pictures—"neither imitative music, in spite of titles, nor purely subjective music, but, as it were, instantaneous photographs of the subject made the object." "Which is to be placed higher—subjective or objectivating music?" asks Dr. Riemann; and his wise answer is that "this question is not put at all." There is another point in this chapter which would well bear dwelling on, but we must only venture just to mention it. The question "Which is the older—vocal music or instrumental?" leads to an exposition and refutation of the late Ed. Grell's view, that "instrumental music is an extremely beautiful garment, in which only the chief thing, the body, is wanting." This Catechism of Musical Aesthetics, translated, and for the most part well, by the Rev. H. Bewerunge, Professor of Ecclesiastical Music, Maynooth College, contains only 67 pages, and yet to review it fully would demand as many, if not more pages. We have merely pointed to a book which can be easily read, and one which is well worth reading.

Der Kindergarten. 34 little pieces (34 kleine Vortragsstücke) for pianoforte solo. By CORNELIUS GURLITT. Op. 179. Book I. (Edition No. 6,591, net 1s.) London: Augener & Co.

On opening the first book of "The Kindergarten" our attention is drawn to a well-executed portrait of the composer, C. Gurlitt, whose name is now so familiar to every teacher of pianoforte playing. The work itself is constructed on similar lines to that of Carl Reinecke's ("The Musical Kindergarten"); it contains 34 little pieces for pianoforte solo, the first 12 being restricted to the compass of a fifth, headed by the following two verses:—

"Though the piece be short, you'll see
Very pretty it can be,
Played correctly to the ear
With expression, bold and clear.

"Keep the time exact and true,
Play with taste and feeling too,
Then you'll find your piece succeed,
And deserved applause your meed."

Each little tune is suitable for the youngest beginners, and has a title, such as "Short song," "Dance," "Bagatelle," "In the playground," "Lullaby," "The Boy," "The Girl," etc. No. 13 is headed by another verse:—

"Well if hands, and fingers too,
Have done all they had to do,
From the first five tones they can
Try at length a wider span."

The bass clef appears for the first time in No. 21, which is also headed by a motto:—

"On and on must left hand go
Playing bass notes deep and low,
While the right hand, feelingly
Moves in sweetest melody."

The pieces are progressive, and become gradually longer towards the last. The first four numbers occupy two lines each, the last number two whole pages.

Soirées Musicales. Pièces pour Piano à quatre mains. Par LEON D'OURVILLE. Transcrits pour piano à deux mains par RICHARD KLEINMICHEL. Books III. and IV. (Edition No. 6,124c and 6,124d, net 1s. each.) London: Augener & Co.

We noticed last month Books I. and II. of this edition, and now have to chronicle the appearance of Books III. and IV. containing the following pieces—(9) "Slumber Song," (10) "Swing Song," (11) "Gavotte," (12) "Hungarian," (13) "Cavatine," (14) "Spinning Song," (15) "The Mill," (16) "Styrienne," (17) "The Smithy," (18) "Valse Impromptu." It will be remembered that these pieces were given to the world originally as piano duets, and such has been their popularity that the idea of bringing them out in their present form was conceived, and has been skilfully carried out by Mr. Richard Kleinmichel. All of them are melodious and exceedingly graceful, and it is no mean tribute to D'Ourville's ingenuity and fertility of imagination to say (as one truthfully can) that throughout these four books there is nothing that is not fresh and original, and fully and pleasingly descriptive of its title. The whole is carefully phrased, and fingered on the Continental plan. No doubt many who know these pieces in duet form will be glad to make a closer acquaintance with them as solo pieces, while those who take them up for the first time are sure to be charmed with them.

Spirit of Joy. Caprice for the Pianoforte. By SEYMOUR SMITH. London: Augener & Co.

THIS very simple piece will find favour on account of its tunefulness, but otherwise leaves little to say. Its rather familiar strains can only be regarded in the light of an easy recreative piece.

Pezzi Originali per Organo, composti da FILIPPO CAPOCCI. Libro X. (Edition No. 8,742k, net 1s. 6d.) London: Augener & Co.

THIS work contains five pieces, headed respectively: (1) "Entrata," (2) "Andante Cantabile," (3) "Scherzo Sinfonico," (4) "Christmas Pastoral," (5) "Marcia di Processione," and it is needless to say that they are all of a very high order of merit. A study of each has afforded us much pleasure, and we are particularly pleased with the "Entrata," the "Scherzo Sinfonico," and the "Christmas

Pastorale. The first three pieces can be played on a two-manual organ; the last two require a "three-decker," and there are careful and ample register directions throughout. Organists will do well to note this publication.

Der Kindergarten. 17 pianoforte duets. By CORNELIUS GURLITT. Op. 179, Book II. (Edition No. 6,592, net 1s.) London: Augener & Co.

BOOK II. of "The Kindergarten" contains 17 short pianoforte duets of a similar character to the pieces described in our notice of Book I. and are preceded by six verses written in the same spirit as those given above. Each piece has its appropriate title, such as: "Glad Beginning," "Good Morning," "Cradle Song," etc. Gurlitt's style of composition is so popular that we deem it superfluous to add anything to the above description of these two new volumes. The verses and titles are given in German as well as English, and the method of fingering is Continental.

Morceaux favoris pour piano à quatre mains. No. 57, R. SCHUMANN, *Bilder aus Osten*, Op. 66, No. 5; No. 58, A. LOESCHHORN, *Feuillet d'Album*; No. 59, N. RUBINSTEIN, *Tarantella*. London: Augener & Co. To this collection of pianoforte duets is now added No. 5 of Schumann's "Oriental Pictures," Op. 66: the melodious and graceful "Feuillet d'Album," by Loeschhorn, and the brilliant "Tarantella" in G minor, by N. Rubinstein. The collection comprises favourite pieces by most of the modern successful composers, and as we glance over the list our attention is at once engaged by its variety and excellence. Each number must surely please and interest players with judgment and good taste.

Vortragsstudien. Studies in style. A collection of striking and favourite pieces of old masters. Arranged for violoncello with pianoforte accompaniment. By C. SCHROEDER. No. 9, G. F. HANDEL, *Adagio* and *Allegro*; No. 10, G. B. MARTINI, *Gavotte*. London: Augener & Co.

The two above-mentioned pieces by Handel and Martini, which have been added this month to the series of favourite pieces by old masters for the violoncello, may be ranked amongst the most attractive numbers as yet published. The *Gavotte* by Martini is probably known to every Continental 'cellist as a piece particularly well suited to the instrument, and when rendered in a finished manner it is always a successful piece in the concert-room. The present arrangement in the key of G major is certainly more effective than the one in F, with which we are acquainted. The Handel piece is a pleasing example of the composer's style, grateful to the player, and although not difficult, calls likewise for tasteful expression, without which no classical composition ever appeals to the listener.

Classische Violoncell-Musik. Classical Violoncello Music by celebrated masters of the seventeenth and eighteenth centuries. Arranged for Violoncello with Pianoforte accompaniment. By C. SCHROEDER. J. STIASNI, *Andante cantabile*; GIOVANNI BUONONCINI, *Sonata*. (Edition No. 5,509; net, 1s.) London: Augener & Co.

The charming *Andante Cantabile* in C major, by J. Stiasni, and a *Sonata* in three movements by Buononcini form the contents of Book IX. of the above series of old masters. The first-named piece we strongly recommend to the notice of 'cellists as being a taking solo either for private or public performance, offering, as it does, at the same time, material for the study of expression and style. The *Sonata* is an excellent example

of the music of the period, and the entire set of nine books, so well edited by Professor Carl Schroeder, are assuredly worthy of the appreciation and applause of our readers.

Potpourris on popular melodies from classical and modern operas and oratorios. Step I. (in the first position): HANDEL, *The Messiah* (Edition No. 5,409). HAYDN, *The Creation* (Edition No. 5,410). A, for violin, each net, 6d.; B, for two violins, each net, 8d.; C, for violin and pianoforte, each net, 1s.; D, for two violins and pianoforte, each net, 1s. 4d.; E, for violin, violoncello, and pianoforte, each net, 1s. 4d.; F, for two violins, violoncello, and pianoforte, each net, 1s. 6d. London: Augener & Co.

OF the two new numbers which appear this month, the potpourri on Haydn's oratorio *The Creation* is the easier, as it also is the more suitable for such arrangements as those mentioned above. It opens with the Recit. "In the beginning," and introduces in succession the favourite numbers from the oratorio, such as "And the Spirit of God;" chorus, "A new created world;" air, "With verdure clad;" chorus, "The heavens are telling;" trio, "Most beautiful appear;" etc., etc. This is a very easy number for all the instruments, and is, at the same time, one of the most effective of the series. The selection from the *Messiah* opens with the "Sinfonia pastorale," which is followed by ten different extracts, including: air, "O thou that tellest;" chorus, "Lift up your heads;" air, "He shall feed His flock;" air "Every valley;" air, "I know that my Redeemer liveth;" chorus, "Hallelujah," etc. We remind our readers that these pieces are so arranged as to allow of their being played by any combination of two, three, or four parts, so long as the 1st violin is present, and the string parts (to be had separately) may be doubled. They are also complete for one violin alone. The practical nature of this arrangement will render them valuable in many ways, as a perusal of the quartet of any one number will prove.

Fünf Duette für Sopran und Alt, Op. 14, and 10 *Lieder für eine mittlere Stimme* (for medium voice), Op. 15. By MAX REGER. (Edition No. 4,130 and No. 8,890d.) London: AUGENER & CO.

THERE is one mood, the mystic, which Max Reger loves specially to express: soft eventide, the silent night, dream-sounds, dream-life. Then the plaintive has a fascination for him: the faded leaf which brings up memory of the past, and brings forth tears from the aged woman, the deserted loved one, death. And for such moods he finds the right colours; his harmonic skill is indeed great. He possesses, too, the art of combining rhythms, and often produces very striking effects. But he has such a horror of the commonplace that he forgets at times the grace of simplicity; also that excess of colouring and involved rhythm often defeat the very aim of the composer. Max Reger does not use his skill to conceal his poverty of invention; his thoughts are good, and sometimes, as, for example, in *Das Blatt*, and more especially in *Der Schelm*, Nos. 2 and 10 of Op. 15, he gives simple melody, and simple rhythm, and yet not commonplace. It is of little profit preaching to composers, and, indeed, were they to take much notice of criticism, they would probably become uncertain in all their ways. A great composer—and Max Reger gives promise of becoming such a one—becomes reformed from within rather than from without.

And now for a hasty glance at the music. *At Night*, the first of the duets, is very fine; in the *più Andante* section, with the *crescendo e stringendo* at the close, melody seems to conquer rhythm. In *Summer Night*,

DANCE MOVEMENTS
for 2 female voices.

ALL YE WOODS AND TREES.
GAVOTTE FROM ENGLISH SUITE
by
J. S. BACH,

arranged & adapted to English words by H. Heale.

Molto Allegro. (♩ = 92.)

Soprano. *p*

Alto.

PIANO. *f*

All ye woods, and trees, and bow'rs, All ye
Move your feet To our sound Whilst we

vir - tues and ye pow'rs, That in hab - it in the
greet All this ground, With his hon - our and his

vir - tues and ye pow'rs, That in
greet All this ground, With his

lakes, In the plea - sant springs or brakes,
name, That de - fends our flocks from blame.

hab - it in the lakes, In the plea - sant springs or brakes,
hon - our and his name, That de - fends our flocks from blame.

1. 2.

1. 2.

1. 2.

Move your feet, — To our sound, Whilst we greet All this

Move your feet, — To our sound, Move — your

ground, — Whilst we greet All this ground, — all this

feet, Move — your feet Move your

ground. — With his hon - our and his name That de - fends our flocks from

feet — To our sound, Whilst we greet — All this

blame. Move your feet To our sound, Move your feet To our

ground, Move your feet To our sound, Move your feet — To our

The musical score is written for four staves. The top two staves are for vocal parts (Soprano and Alto/Tenor), and the bottom two are for piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), and *f* (forte). The lyrics are a hymn about praising God and moving one's feet to His sound.

sound, Whilst we greet All this ground.

sound, Whilst we greet — All this ground, With his

With his hon - our and his name That de - fends

hon - our and his name, — With his

our flocks from blame That de -

hon - our — and his name, —

fends — our flocks from blame.

That de - fends — our flocks — from blame.

Musette.

p

He is great and he is just, — He is great and he is just.
He is ev - er good, and must — Thus be hon - our'd, he is just.

p

He is great and he is just, — He is great and he is just.
He is ev - er good, and must — Thus be hon - our'd, he is just.

mf *p*

Daf - fo - dil - lies, Pinks and lov - ed li - lies, Let us fling — Whilst we

mf *p*

Daf - fo - dil - lies, Pinks and li - lies, Let us fling — Whilst we

pp

sing, Ev - er ho - ly, Ev - er ho - ly, Ev - er hon - our'd, ev - er

pp

sing, Ev - er ho - ly, Ev - er ho - ly, Ev - er hon - our'd, ev - er

pp

young! Ev - er hon - our'd Ev - er young Thus great Pan is ev - er sung.

pp

young! Thus great Pan is ev - er sung, Great Pan is sung.

No. 3, the harmonies are, as it were, a reflection of the fragrance of summer-even; there is also good contrast between the first and second sections. These five duets have German words, with English version by E. Standfield. Of the songs for solo voice (which, by the way, have only German words) we have already mentioned two. No. 1, *Glück*, is very short, but effective. *Nelken*, No. 3, is simple in structure, but somewhat overlaid in the accompaniment. Of the remaining numbers, we would mention especially the last two, *Verlassen habe ich mein Lieb*, and *Trost*. They are both attractive; the first shows the influence of Brahms, the second, that of Schubert.

Practice Record and Mark Register. Arranged for three terms. London: Augener & Co.

This Register is, so far as we know, the first one to provide a double column for the pupil's daily practice, thereby facilitating its entry when divided and taken at two different times of day, as is so often the case in schools. The headings given for "Daily Practice" are:—Scales, Arpeggi, Technical Exercises, Studies, New Piece, Old Piece, and Theory—thus including the principal subjects needed for the various Local Examinations, ample space being left for the teacher to fill up with more explicit directions, as well as two columns for marks weekly. The number of weeks provided for is thirty-six, so that the Register (strongly bound in cloth) will last three terms, while the rest of the book consists of pages for entering each term's report, the music given each term, and instructions as to what should be practised during the holidays, finishing up with several pages of blank music paper. Those pages for entering "Music given" have the obvious advantage that, when the books are handed in at the end of a term for the purpose of adding up the marks and filling in the reports, the list of pieces with their prices, already entered, can be quickly copied from the same source, thus saving the teacher much time and trouble. We may add that the price of this "Practice Record" is, as is usual for ones of this size, one shilling.

RECEIVED FOR REVIEW.

FROM: ASHDOWN: (*Beringer*), "Romance," "Scherzo"; (*Ernst*), "Moreaux de Salon," for Violin and Piano; (*Fittou*), "Concise and Simple Plan for Fingering the Scales in Double Thirds and Double Sixths," "Gavotte and Musette"; (*German*), "Concert Study"; (*Kayser*), "Four Sonatinas," for Violin and Piano; (*Lott-Watson*), "Six Pieces for Organ"; (*Macfarren*), "Bourée," "Rondino Grazioso," "Second Scherzo"; (*Parker*), "Old as the Hills," Song; (*Sey-Smith*), "Excelsior"; (*M. Wurm*), "The Scots Guards' Band is Playing," Vocal March.—BALLIÈRE, TINDALL & COX: (*Lunn*), "Philosophy of Voice."—BOWDEN: "Ten Years of University Music in Oxford."—CHANOT: (*Woycke*), "Sonate Sentimentale," for Violin and Piano.—CHESTER: (*Sampson*), "A Text Book of the Pianoforte."—COUCH & HOLDEN: (*O'Neill*), "Goblins' Frolic," "Heigh-ho, Babyhood."—ENGLISH COLLEGE OF MUSIC: (*Tuddenham*), "Gaspar Becerra," "Softly o'er the Sea," Songs.—GILL: (*Foster*), "Musical Mems."—GRUS: (*Palcot*), "Christmas Eve."—HOFMEISTER: (*Vetter*), "Technical Studies."—LONDON MUSICAL PUBLISHING CO.: (*Soyres*), "Beyond Recall," Song.—MARRIOTT & WILLIAMS: (*Lucas*), "Flora Gavotte."—NOVELLO, EWER & CO.: (*Adam*), "Setting of the Office of Holy Communion"; (*Barnby*), "The Preces and Responses with Litany"; (*Blumenthal*), "Two Books of Song," Op. 101; (*Bridge*), "The Cradle of Christ," "The Westminster Abbey Chant Book"; (*Clarke*), "The Missing Duke," "Pepin the Pippin"; (*Coenen*), "The Rainbow," Song; (*Coven*), "Christmas Scenes"; (*Cowley*), "Merry Archers," Song; (*Davis*), "Six Pieces," for Violin and Piano; (*Deuberry*), "Magnificat and Nunc Dimittis"; (*Dunstan*), "Basses and Melodies"; (*Dvořák*), "Communion Service," in D; (*Facer*), "Red Riding Hood's Reception," "The Wasp," Song; (*German*), "Gipsy Suite," four Characteristic Dances; "Handel Festival Selection, 1894"; (*Henschel*), "Stabat Mater," "Hymn to Apollo"; (*Herkomer*), "Six Easy Pieces," for Violin and Piano; (*Kilburn*), "Babylon"; (*King*), "Irish Melodies," Piano Duet; (*Legge*), "Twelve Christmas

Carols"; (*Lewis*), "O God, the Floods are Risen"; (*Lloyd*), "Sir Ogie and the Ladie Elsie"; (*Lochnane*), "The Elfin Queen"; (*Lott*), "Organ Arrangements," Nos. 2 to 19, 20; (*Lucas*), "Benedictus," "Kyrie Eleison," "Te Deum Laudamus"; (*Macpherson*), "Orchestral Ballad," Piano Solo, and Duet; (*Martin*), "Order for the Burial of the Dead"; "Music of the Ancient Greeks"; "Original Compositions for the Organ," Nos. 211 to 216, 218 to 222, 224; (*Pallot*), "Twelve Original Tunes Set to Favourite Hymns"; (*Panzeron*), "Forty Vocal Exercises," Parts 1 and 2; (*Parry*), "King Saul"; (*Puche-Evans*), "Lead, Kindly Light"; (*Schartau*), "The Statue Song"; (*Schubert*), "Six Marches," for Violin and Piano; "School Songs," Nos. 32 to 35, 37, 42 to 45, 47 to 51, 53; (*Selby*), "Morning and Evening Service" in B; "Sunlight of Song," Parts 1 to 3; (*Taylor*), "Progressive Studies," Books 16, 20, 22, 33, 47, 48; (*Thomson*), "The Window"; (*Williams*), "A Harvest Song of Praise"; "Christmas Carols," Nos. 116, 120, 126, 157, 160, 164 to 167, 212 to 223; "Eton School Songs," Nos. 2, 5, 6, 7; "Musical Times," Nos. 597, 618, 621; "Octavo Anthems," Nos. 471, 473 to 484, 486, 488 to 491, 493; "Octavo Edition of Trios, etc.," Nos. 299 to 303; "Orpheus Series," Nos. 278 to 280, 282; "Parish Choir Book," Nos. 157, 162 to 173, 175, 178 to 181; "Part Song Book," Nos. 716 to 720, 722 to 725, 727, 729; "Short Anthems," Nos. 52, 53.—PARTRIDGE & CO.: (*Griffiths*), "Musicians and their Compositions."—PENTLAND: (*Fisher*), "Andante Religioso," for Violin and Piano; (*Hobkirk*), "Mazurka de Salon"; (*Osborne*), "Mother! O, Sing Me to Rest," Song.—PITMAN: (*Bowles*), "By the Seaside," Song.—POHLMAN & CO.: (*Parker*), "Gaiety Polka."—REEVES: (*Macnechie*), "Dates of the Sovereigns of England."—GEBR. REINECKE, Leipzig: (*Erb*), Op. 29, "Suite in D minor," Piano Duet, and Score; (*Reinecke*), "Lord God, Thou art our Refuge," Motet.—RICHAULT ET CIE: (*Auzende*), "Gavotte de Madelon," for Violin, Flute, or Alto and Piano; "Trois Pieces," for Cello and Piano; (*Baillé*), "Intermezzo," Op. 82; (*Batta*), "Deux Pieces," for Cello and Piano; (*Bordier*), "Air d'Eglise," Cello and Piano; (*Castella*), "Chant du Poète," Cello and Piano; "Ivresse," "O Belle Nuit," Cello and Piano; (*Claussmann*), "Pieces for Organ," Parts 4 to 6; (*Comettant*), "Ave Maria," Song; (*Cottin*), "Mandoline Music," Nos. 4, 5, 8, 10, 14; (*Deplantay*), "L'Enfance du Christ," for Organ; (*Deshayes*), "Pieces for Organ," Books 1 to 3; (*Febvre*), "O Salutaris," Song; (*Franchi*), "Precieuse Gavotte," Cello and Piano; (*Marie*), "Pasquinade," "Reverie," Cello and Piano; (*Papin*), "Album Melodique," for Cello and Piano, Series A and C; (*Schepper*), "Valse Orientale"; (*Paris*), "Risetite," for Piano; (*Thurner*), "Barcarolle," No. 4; (*Tombelle*), "Ego sum Ressurrectio et Vita," for Organ, "Menuet Gay"; (*Vigneaux*), "Dans un Sourire"; (*Wenner*), "Andalouse" for Violin and Piano.—SOUTHEY: (*Wood*), "Tone and Expression in Violin Playing."—SUNDAY SCHOOL UNION: (*Berridge*), "Stephen and the Conversion of St. Paul."—VEREIN DER MUSIKFREUNDE: "Album," Book 1.—VERLAG DER FREIEN MUSIKALISCHEN VEREINIGUNG, Berlin: (*Birnstingl*), "Mimosa Gavotte," for Orchestra; "Longing," "Consolation," Songs; (*Fairclough*), "With all my Heart," "To Possess Thee," Songs; (*Roth*), "Violoncell-Studien."—WATERLOW: (*Parkinson*), "Bibliography of Wagner's Leit Motives and Preludes."—WEEKES & CO.: (*Akeroyd*), "Marche Rustique"; (*Ames*), "Andante" for Violin and Piano; (*Barté*), "St. Cecilia Valse," Piano Duet; (*Bellegarde*), "Berceuse"; (*Bethune*), "Though You Forget," "Song of the Mavis," Songs; (*Bruce*), "The Fairies' Dance at Daybreak," "Laddie's Birthday," Song; (*Donagrof*), "Berceuse"; (*Foster*), "The Wondrous Cross," Anthem; (*Greene*), "In the Twilight Time," Song; (*Harris*), "Nobody Knows but Jesus," Sacred Song; (*Herrmann*), "At Your Gate," Song; (*Hoffmann*), "The Legend of Oriella," Cantata; (*Jefferson*), "Original Organ Compositions," No. 14; (*Kelly*), "Little White Rose," Song; (*Lemare*), "Christmas Hymns and Carols"; (*Macdonald*), "I See the Dim Sail No More," Song; (*Maclean*), "Ballade," "My Queen of Dreams," Song; (*Marshall*), "Lightning," "Pas de Quatre," "Nina Gavotte," for Piano; (*McCreary*), "Erin! my Erin"; (*Parrott*), "Llewellyn," School Opera; (*Platt*), "Five Songs," "A Brontë Book of Music," for the Piano; (*Rae*), "Reverie," for Violin and Piano; (*Sauerbrey*), "Stilly Night, Holy Night," for Piano; (*Sergison*), "I Have Surely Built Thee an House," Anthem; (*Silas*), "Tokio March," for Piano; (*Sowden*), "Pleasant Thoughts," for Piano; (*Streltski*), "Am Springbrunnen," for Piano, "Good-bye to Summer," Song, "Grande Nocturne," "Two Easy Sketches"; (*Thomas*), "Song Without Words," arr. for Harp; (*Tolhurst*), "A Riverside Melody," "Eventide," "Sweet Thoughts," for Violin and Piano; (*Weekes*), "Favourite Melodies," for Violin and Piano, Nos. 37 to 42; (*Willis*), "Springtime," "The Maid and the Elf," Songs.—WILLCOCKS & CO.: (*Albanesi*), "Caprice Impromptu," "Chant sans Paroles," "Matinata," for Piano; (*Allitsen*), "Fidelity," Song; (*Allon*), "The Maid of Colonsay," Cantata, "Six Pastorals,"

"Six Songs," Op. 28, "Six Songs of Spring and Summer," Op. 29; (Barri), "Have you Forgotten?" Song; (Bemberg), "Love, the Truant," Song; (Eversfield), "Vivette Gavotte"; (Fox), "The Name," Song; (Hayden-Coffin), "Album of Baritone Songs"; (Hervey), "Air de Ballet"; (Matras), "Love's Fate," Song; (Moir), "Scandinavia," Serenade; (Moore), "The Gay Cavalier," Song; (Morgan), "Loved and Lost," Song; "Our Voices and how to improve them"; (Philp), "Court Dance," for Piano; "Jack's Old Chum," Song; (Rosse), "Forever," Song; (Schweitzer), "Pas Seul" for Violin and Piano; (Smith), "The Whirlpool," Song; (Spark), "Snowflake Gavotte," for Organ; (St. Quentin), "Love's Eventide," Song; (Webb), "Dinah, Dear Dinah," Song.—WOOLHOUSE & Co.: (Alcock), "Eolian," for 'Cello and Piano; (d'Alquen), "La Speranza," for 'Cello and Piano; (Gann), "Caprice," for Violin and Piano; (Haakman), "When Evening Shades are Falling," Quartet; (Sharpe), "Berceuse," for Violin and Piano; (Sweeting), "The Birks of Aberfeldy," Two-Part Song; (Weber), "Practical Pianoforte School," Book 1.

Operas and Concerts.

DALY'S THEATRE.

PRODUCED on Boxing-night—formerly dedicated solely to pantomimes—there was some doubt whether the high merits of Humperdinck's *Hänsel und Gretel* might obtain due recognition. This would have been a matter for sincere regret, as it is a question if the opera does not prove a landmark in the history of the lyric drama. It seemed a year ago as if the opera of the future would be merely a musical setting of horrible or immoral subjects, but just at the moment when the frantic efforts of the "Young Italy" school had thrust into prominence operas of by no means a wholesome kind, there was produced to the libretto of an innocent German nursery tale an opera which ran like wildfire throughout Germany, and was soon eagerly welcomed even in France. Since the death of Wagner the operas of the Fatherland have made but little impression in other countries, but from the production of *Hänsel und Gretel* new hopes have arisen in the hearts of German composers. In a single year this charming work has become famous, and nowhere has it gained greater favour than at Daly's Theatre last Christmas. The composer, who was born at Siegburg, on the Rhine, in 1854, is one of Wagner's most ardent followers, and it is curious for the student of music to observe how thoroughly Humperdinck has adopted the theories of his idol. But he employs what he has learned from the Bayreuth master with extraordinary ability. Humperdinck is not a mere copyist. He has a charming gift of melody, and has also studied with care and discrimination the works of other great musicians; he has also much imagination and picturesque fancy. It is hardly necessary to refer at length to the story. It was turned into an operatic libretto by Frau Wette, the composer's sister, who out of the simple nursery tale has supplied the musician with ample materials. Miss Constance Bache has adapted it for the English stage with complete success; and admirably performed at Daly's Theatre, the opera is so warmly greeted that it is a pity it cannot be kept there longer. The scene where the angels descend from a star-lit cloud to keep guard around the slumbering children in the forest moves the spectators to the depth of their souls. A clever little French pianist, Mlle. Douste, proves quite equal to the part of the heroine, and Miss Marie Elba is excellent as Hänsel. The other characters, including the old witch who seeks to entice the wandering children, are well rendered. The playing of Humperdinck's rich and novel instrumentation might be purer in tone, and we could imagine a higher ideal than that reached by Signor Arditi—a conductor used to music of a far different kind. But let justice be done to excellent endeavours. It is long since so pure, elevated, and original an opera has found its way to our stage from abroad. The old nobility and distinction of German art have once more asserted themselves to check the flood of base and impure creations, and brutal sensationalism. *Hänsel und Gretel* is a reaction against vices of recent growth, and affords most hopeful promise for the future. Matinees of the opera are given at the Gaiety Theatre. There is a prospect of Sir Augustus Harris taking it in hand, and of Felix Mottl conducting the work. May it be so!

ROYALTY THEATRE.

It is not the best time in the year for new operatic works or revivals, but the management at the above theatre has had the courage to bring out the lively opera *Der Bettel Student* of Millöcker, which was very successful at the Alhambra in 1884, and also in the provinces when performed by the Carl Rosa Company. It is not entirely a comic opera, as the story is a kind of Teutonic *Lady of Lyons*. The music is light and tuneful, and the situations are pleasing. Fräulein Czervary, the Hungarian artist, was the most successful vocalist, but Fräulein Borges and Herr Siegmund also deserved commendation. The humorous part of the Governor was represented by Herr Katzorke, who is a better actor than singer. Altogether the performance at the Royalty was an agreeable one, and if the management could not make a great show of scenery, dresses, and stage appointments, they may in all other respects be said to have done justice to Millöcker's pretty and melodious opera.

THE POPULAR CONCERTS.

THE Popular Concerts started again on Saturday afternoon, Jan. 12th, with a familiar but interesting programme. Signor Piatti had not returned, and his post was filled by the admirable violoncellist Herr Becker, who with Lady Hallé and Messrs. Ries, Gibson, Hobday, and Ould, gave a capital rendering of the Sextet by Brahms in C, a work less frequently heard than that in B flat, but in the opinion of many far superior. Mr. Borwick was heard in the last Sonata of Beethoven in C minor. He played the arietta with variations in his best style, and took part with Lady Hallé in Beethoven's Sonata in A, the second of the group dedicated to Salieri. Herr Becker gave as a solo the Violin Sonata of Locatelli in D, arranged by Signor Piatti for the violoncello, displaying his customary executive ability and fine tone. Mr. Santley was the vocalist, and sang "Der Asra," and "Yearnings," by Rubinstein, also an air of Handel, in his usual effective manner. On Monday, the 14th, some disappointment was caused owing to the indisposition of Herr Becker. This prevented the performance of the Quartet in F of Rubinstein, which the audience would have gladly heard. It was written when Rubinstein was staying in the palace of the Grand Duchess Helene, about forty-five years ago. Curiously enough, no string quartet of Rubinstein has been heard at these concerts, but it is to be hoped that his chamber compositions will not be overlooked. Under the circumstances Schubert's Quartet in A minor was given, and the Pianoforte Quintet of Dvorák in A was also included in the programme. Schumann's Fantaisiestücke, Op. 111, was played with admirable effect by Mr. Borwick, and Mr. Bispham sang "The Dwarf," by Schubert, and Purcell's "Mad Tom" with his customary artistic feeling and finished style.—On Saturday, 19th, Miss Eibenschütz played Beethoven's "Waldstein" Sonata charmingly, and Smetana's String Quartet in E minor delighted everybody. The Pianoforte Quartet of Brahms, in A, Op. 26, was most welcome. Madame Bertha Moore was the vocalist.—The Rubinstein Quartet was given on Monday, 22nd, with complete success. It is evident that the composer was influenced by Beethoven in the slow movement, which is beautiful.

THE MUSIC TO KING ARTHUR.

SIR ARTHUR SULLIVAN has composed some very interesting incidental music for the new play, *King Arthur*, at the Lyceum Theatre. Much of this is choral. Sir Arthur's overture to *Marmion* served to introduce the music of the Prologue, called "The Magic Mere," which is dreamy and imaginative. It is a female chorus of a subdued character. A melody played with muted strings accompanies the appearance of "The Spirit of the Lake," an effect which will recall the opening scene of *Das Rheingold*. Before the first act, the March written for the opening of the Imperial Institute is employed, and there is also a processional march for the assembling of Arthur's knights. The "Chant of the Grail" is of a solemn, or even sacred, character, and is sung by a chorus of men and boys. A movement from the composer's *Tempest* music is heard before the second act, which opens with a fresh and melodious "Maying

Chorus," for female voices. The introductory music for the third act is taken from Sir Arthur's Symphony in E minor, played at the Crystal Palace in 1866. In the last act there is a choral "Sleep Song," given as the funeral barge floats down the stream. As will be seen, portions of the music are already known, but they suit the incidents of the play so well, and blend so completely with the newly-composed music, as to add greatly to the effect of the play.

MISCELLANEOUS MUSICAL ITEMS.

It is a subject for sincere regret that Sir Arthur Sullivan's health is so far from being satisfactory that he is advised to quit England for a time and take a complete rest. It appears that he did not entirely recover from his last illness, and this, combined with recent hard work, has had an unfavourable effect. That he may soon be entirely restored, his many admirers will earnestly desire. The Prince of Wales wrote to the Emperor of Germany on behalf of Sir Arthur Sullivan, whose health obliged him to delay the production of *Ivanhoe*.—The London Ballad Concerts were resumed on the 5th at Queen's Hall. Madame Minnie Hauk was one of the vocalists. She had appeared at the opening of the Carl Rosa season, a few days earlier, at Liverpool, and there, as also at the Queen's Hall, had a most enthusiastic greeting. Mr. Edward Lloyd, Madame Belle Cole, and other popular vocalists, took part.—At St. James's Hall, on the same afternoon, there was a very large audience, ballad concerts being the attraction. Many eminent artistes, among them Miss Ella Russell and Mr. Ben Davies, were present. But the most cordial reception of all was awarded to Mr. Sims Reeves, who sang the simple ditty "My pretty Jane" with his old grace and expression.—The success of Mr. Ben Davies in Gounod's *Faust*, at the Berlin Opera, was remarkable. He was received in a most cordial manner.—There will be quite a rivalry among conductors next season. Dr. Richter we know and admire, but "Who are these?" some will say of certain newcomers. However, we shall warmly welcome Herr Hermann Levi if he comes, and shall not give the "cold shoulder" to M. Felix Mottl, while so excellent a conductor as Herr Arthur Nikisch, of the Buda-Pesth Opera, should be well received. Herr Siegfried Wagner has already made friends in England.—Hearty congratulations were given on New Year's Day to Sir Joseph Barnby, when he reappeared, after his severe illness, to conduct *The Messiah* at the Albert Hall. The choral forces were in splendid condition, and, of course, the "Hallelujah Chorus" had to be repeated. Other encores Sir Joseph wisely declined. The soloists were Miss Palliser, Miss Clara Butt, Mr. Edward Lloyd, and Mr. Santley, who were all very successful.—We warmly congratulate the esteemed Principal of the Royal Academy of Music, Sir Alexander Campbell Mackenzie, who is one of the most satisfactory additions to our musical knights. In due time, no doubt, we shall have to call the new director of the Royal College Sir Hubert Parry.—M. Paderewski has subscribed 3,000 francs (£120) to the Eugene Oudin Fund, which is rapidly approaching £2,000. The benefit concert is announced for February 25th. Speaking of M. Paderewski, we are reminded that his tour began at Cardiff on the 17th. Everybody regrets his non-appearance in London this spring; but in June he will be heard again. M. Paderewski is arranging to get time to finish his opera, which is to be given at Buda-Pesth a few months hence. Let us hope that it may be as good as his pianoforte-playing.—Messrs. Plunket Greene and Leonard Borwick gave their final recital at St. James's Hall, on the 11th, when Schumann's *Dichterliebe* was the great attraction. Vocalist and pianist were in their best form.—Many eminent artistes are on tour—Madame Patti, Madame Albani, Mr. Santley, and others.—The utter failure of *The Taboo* at the Trafalgar Theatre need not occasion regret. It was a musical thunderstorm, which will clear the air and check the production of worthless comic operas.—Madame Patti will appear at Covent Garden this season in some of her popular parts, to the great delight of opera-goers of the old school. The prima donna had immense success at Berlin a few days since.—The operetta *Cox and Box* is added to the Savoy programme.—Madame Minnie Hauk has had a warm reception at Liverpool.—Dr. Bridge

proposes to celebrate the two hundredth anniversary of the death of Purcell this year by a special concert selected from Purcell's works, at Westminster Abbey.

Musical Notes.

THE rehearsals of Mlle. Holmès' new opera, *La Montagne Noire*, have been carried on at the Grand Opéra all through the month, in the deliberate fashion customary at that theatre, and it was expected that the production would take place about the 28th. The number of witticisms about the mountain bringing forth a mouse, which have appeared in various journals *à propos* of this opera, does not speak very highly for the present state of French wit. A young American lady, Miss Juliet Adams, made her *début* on the 9th inst. as the heroine of Gounod's *Romeo et Juliette*, with great success as a vocalist; as an actress, it will suffice to say that this was her first appearance on the stage. Miss Sibyl Sanderson bade farewell in the part of Thais, and has gone to America. It is, unfortunately, true that *Tristan* is abandoned in favour of *Tannhäuser*, which will be put in rehearsal as soon as Mlle. Holmès' opera has been produced. The author's rights for the first fifteen performances of *Otello*, which Sig. Verdi handed over for the benefit of the *employés* of the theatre, amount to the sum of 11,101 francs, or £444—a generous donation.

THE chief event of the month at the Opéra Comique has been the revival of the late Victor Massé's *Paul et Virginie*, on December 18th, and the *début* therein of Mme. Saville, the Australian vocalist, as the heroine. The opera appears to have obtained a greater success than was anticipated, and the same may be said of the *débutante*. The part of Paul, created by M. Capoul, is now played by M. Clément, and the two negro characters, Dominique and Méala, by M. Fugère and Mlle. Delna, the latter of whom made the sensation of the evening, both by her singing and acting. The success of the first night has been well maintained at the subsequent performances, and M. Carvalho seems to have played a trump card. Mlle. Calvé has finished her short engagement and gone off to earn fresh triumphs at Madrid. It is said that the production of the new opera, *Ninon de L'Enclos*, by M. Edm. Misa, would take place before the end of January, but if *Paul et Virginie* continues to draw, M. Carvalho will probably not hurry the production of his other promised novelties, one of which, the *Vivandière* of Benj. Godard, will possibly be dropped, for the present, owing to the death of the composer.

THE apparently promising scheme for a Berlioz operatic cycle, to be conducted by Herr Felix Mottl, has suddenly collapsed in a very mysterious fashion. All that is known is that the French managers communicated to Herr Mottl that in consequence of the intention of the managers of the Grand Opéra to produce one of Berlioz's works—an intention of which no one but themselves seems to have heard—they were forced to abandon the scheme, and he must consider his engagement cancelled. There is naturally much dissatisfaction all round.

THE only events in the Parisian concert world calling for special mention have been the production of Bach's Mass in B minor at the Concerts du Conservatoire, and of Schumann's *Genoveva* (in a French version) at the concerts of M. Eugène d'Harcourt, who bids fair to rival M. Lamoureux as the champion of German music in France. The *Genoveva* was performed three times, more from the enthusiasm of the conductor than in obedience to any obvious desire of the audience; and the rendering was by no means satisfactory.

A NEW opera, *Calendal*, text by P. Ferrier, music by Henri Maréchal, was produced at the Théâtre des Arts of Rouen, on December 21st, with fair success. The story is derived from a poem by Mistral.

THE *Mefistofele* of Sig. Boito has been produced, for the first time in France, and in a French version, at the Grand Theatre of Bordeaux. The *Signale* says it was previously given at Nantes, but we find no mention of this in the *Ménestrel*.

Mlle. SIMONNET, lately one of the stars of the Opéra Comique, has appeared at the Théâtre de la Monnaie, of Brussels, as Angélique in the *Rêve* of M. Bruneau, and as Françoise in his *Aitague du Moulin*—in this latter part for the first time. Both parts were written for her, but the lady's withdrawal from the Opéra Comique before the production of *L'Attaque* caused the rôle of Françoise to be given to Mme. Leblanc. There are rumours that the *Hulda* of the late César Franck is to be given, and that M. Flon, one of the conductors of La Monnaie, will shortly exchange his post for a similar one at the Opéra Comique of Paris.

AT the first of the Nouveaux Concerts at Brussels, conducted by M. Franz Servais, Miss Marie Brema created a great sensation by her rendering of the final scene of the *Götterdämmerung*. Some more fragments of the long-talked-of, but unperformed and unpublished, opera of M. Servais, *L'Apollonide*, once more aroused the wish to hear the work complete. Is it always to remain in the mythical state, like Boito's *Nerone*?

AT Ghent, M. Adolphe Samuel has given a quasi-private performance of his new work, *Christus*, which he calls a *symphonie mystique*. It is a work of a novel kind, consisting of five movements of somewhat symphonic character, with choral passages interspersed, and terminating in a grand chorus. It is said to have made a great impression on the audience, and Herr Wüllner has undertaken to perform it at Cologne.

AFFAIRS at the Royal Opera House of Berlin are in an unsettled condition. The accident to Sir Arthur Sullivan and his subsequent illness have caused much delay in the production of *Ivanhoe*, and it is not improbable that Mascagni's *William Ratcliff* will, after all, be produced first. Gluck's *Iphigenia in Tauris* is also said to be in preparation. Madame Albani and Mr. Ben Davies have appeared at the Opera House, but not together. The singing of the English tenor in *Faust* was immensely admired. A *débutante*, Fräulein Egli, made such a favourable impression that she was at once engaged for five years.

OF the forty-nine works produced at the Berlin Opera during the past year, *Hänsel und Gretel* heads the list, having been played no less than forty times in three and a half months. The *Cavalleria* comes next with twenty-seven performances, followed by Hummel's *Mara* with twenty-three, and the *Pagliacci* and *Medici* of Leoncavallo, twenty-two each. Considering how severely the *Medici* was criticised, this is a very remarkable score. Next to these come the operas of Wagner and Weber, the only two classical German composers whose works make any tolerable figure in the list, the *Freischütz* pairing with Smetana's *Verkaufte Braut* at twelve performances each.

THE concerts of the past month at Berlin have been very numerous, but only a few are of a kind that need mention here. The most important was the production of Berlioz's Requiem, on January 11th, by the Philharmonic Choir, under the bâton of its conductor, Herr Siegfried Ochs. This seems to have been a performance of very high excellence, and Herr Lessmann, to show his appreciation of the choral singing, says he doubts if any of the

famous Festival Choirs of England could surpass it. We should like to see Leeds or Birmingham take up the challenge. At the fifth concert of the Kgl. Kapelle, the chief works were Rubinstein's character-picture *Don Quixote* (not a very successful one), and Borodin's Symphony in E flat, a work of remarkable originality, power, and interest. At the second concert of the United Berlin-Potsdam Wagner Societies, Herr Siegfried Wagner's conducting of Beethoven's eighth Symphony gave little hope that he will ever become a Beethoven-conductor, however he may succeed with his father's music.

THE reception of *Hänsel und Gretel* at the Hofoper of Vienna, where it was produced on December 18th, was even more enthusiastic than this genial work has hitherto obtained anywhere. The ladies Renard and Paula Mark took the parts of the children, Marie Lehmann was the witch, Herr Ritter the father; and the stage management and *mise-en-scène* were admirable. On December 30th, the operatic stage witnessed the farewell of one of the greatest artists of our time, Mme. Amalia Materna, the original Brünnhilde and Kundry of Bayreuth, and one of the very greatest, perhaps actually the greatest representative of the heroines of Wagner's operas. She made her last appearance as Brünnhilde in the *Götterdämmerung*, perhaps the most striking of all her parts. Mme. Materna has been a member of the company of the Hofoper since April, 1869; that is, over twenty-five years. She will not, however, retire altogether from public singing, since she proposes to go on a tour of forty concerts in America, first paying a visit to Paris to sing at two of M. Lamoureux's concerts, where she is a well-known and welcome visitor. A new opera by Millöcker, *Der Probekuss* (The Trial Kiss), was produced at the Theater an der Wien, on December 22nd, with a success which bids fair to rival that of any of its predecessors.

THE German copyright of Meyerbeer's works expired at the end of last year (thirty years after his death), and several German firms announce the publication of cheaper editions of his works. But it may be doubted whether his operas will ever again enjoy great popularity, notwithstanding their wonderful cleverness and their many great beauties.

THE opera *Ingwelde*, by Max Schillings, the production of which at Carlsruhe we mentioned last month, seems to be a work of quite exceptional importance and interest. The first edition of the score was sold out in three weeks, and a second is now issued, considering that it is even more unplayable than *Tristan* or *Parsifal*, is not a little curious. It is, of course, entirely Wagnerite in character, but yet remarkably individual and original. It should, perhaps, be added that the success of the work is rather with musicians and critics than with the general public, for it appears to have had but few repetitions.

TWO new operas of the month are *Cherubina* (in two acts), by Leo Blech, produced at Aachen on December 21st, and *Astrella* (one act), by Gottfried Grunewald, produced at Magdeburg on December 25th. Both were successful, but the latter, which is a setting of a sort of variation of Mérimée's *Colomba*, is the superior work from a musical point of view.

AT a certain performance of *Hänsel und Gretel* at Leipsic, the part of the Witch was played by a man, Herr Marion; but what does the *Mus. Wochenblatt* mean by its allusion to the example of Berlin? In the original performance at Berlin the part of the Witch was played by Frau Götze, and we have not seen any mention of the part ever having been given to a man. To the list of towns where the children's Wagner-opera has now been produced are to be added Dresden, Cologne, Stuttgart, Mayence, and Pressburg.

AMONG operas, old and new, about to be produced, we may mention *Ghismonda*, by Eugen d'Albert, at Dresden; *Der Liebe Macht* (The Might of Love), by Schjelderup (a Norwegian), also at Dresden; *Janie*, by Jacques-Dalcroze, at Stuttgart; *Saint-Foix* (a failure at Munich), by Hans Sommer, at Weimar; and *A basso porto* by Spinelli (already performed at Cologne, and well spoken of) at Pesh.

THE Beethovenhaus Verein, which was founded in 1889 to purchase and restore the house at Bonn in which the immortal composer was born, is in the happy condition of having accomplished all its ends and having discharged all the debts incurred in so doing. Nevertheless the society needs funds to provide for its necessary expenses in keeping up the house, and to purchase fresh treasures for the Museum established in it; and therefore it announces another series of Chamber Concerts to be given in May next, covering probably five days, in which musicians of the highest eminence will take part—Herr Brahms, for one.

THERE was great surprise and disappointment in musical circles at Bremen when it was made known that Professor Max Erdmannsdorfer was about to resign his post as conductor of the Philharmonic Concerts of that town, which he has held since 1889, and in which he has won for himself and his orchestra a most brilliant reputation. His last appearance at the fifth concert—when he conducted Tchaikowsky's *Manfred* symphony (a work unknown in England, though suggested by an English poem), the Prelude to the third act of the *Meistersinger*, and Beethoven's *Leonora*-overture, No. 3—was made the occasion for a signal ovation to the departing chief. The causes of the resignation have not been publicly stated, but so excellent a conductor is not likely to wait long for a post to be offered to him.

THE rumour that Herr Mottl will bring the orchestra and company of the Carlsruhe Opera House to London for a month in the course of the coming summer, finds little credence in the German papers.

IT is now officially stated that no public performances of the *Festspiele* will be given at Bayreuth this year, but preparatory rehearsals will be held for certain details connected with the *Ring des Nibelungen*, which will be given entire next year, for the first time at Bayreuth since the original production in 1876. These preparations are obviously necessary, as all the original paraphernalia, scenery, dresses, properties, etc., were sold to cover the deficit incurred in 1876, and it will involve very great labour to reproduce all the effects so carefully prepared.

THE *Hunyadi Laszlo* of the late Franz Erkel, the most popular opera of the most popular of Hungarian national composers, which has had more than 300 performances in the Hungarian language since its first production at Pesh in 1844, is about to be produced for the first time in Germany, and in German, at the German Theatre of Prague, a translation having been made expressly for this performance by Herr Alvis Prasz, Intendant of the Mannheim Theatre. This should be an interesting event, for in Hungary the operas of Erkel are not less popular than those of Smetana in Bohemia, which have lately had such success all over Germany.

THE *Allg. Musik-Zeitung* mentions the publication of what it describes as two fragments, hitherto unknown, from an unfinished oratorio by Haydn. As this is an incorrect description of the pieces in question, we will quote a passage from the life of Haydn contributed by C. F. Pohl to Grove's Dictionary, which shows what they really are. "Encouraged by the success of the 'Storm,' Haydn undertook to compose a larger work to English words. Lord Abingdon suggested Needham's 'Invo-

cation of Neptune,' an adaptation of some poor verses prefixed to Selden's 'Mare Clausum,' but he made little progress, probably finding his acquaintance with English too limited. The only finished numbers are a bass solo, 'Nor can I think my suit in vain,' and a chorus, 'Thy great endeavours to increase.' The autograph is in the British Museum."

A NEW choral work entitled *Sylvesterglocken*, for soli, chorus, and orchestra, by Hans Küssler, was produced at the fifth Gürzenich concert at Cologne, and was received with such favour as to suggest that it must be a work of rather unusual merit.

THE symphonies of Spohr are now so seldom played (with the exception of the "Weihe der Töne") that one is quite astonished to read that the symphony for two orchestras, "Irdisches und Göttliches," has been played by the town orchestra of Mayence. At the same concert Miss Marie Brema sang with great success two old Irish melodies, orchestrated by Prof. C. V. Stanford.

THE Royal Opera of Munich proposes to give in August and September two cycles of Wagner's operas, from *Die Feen* to *Die Meistersinger*.

MME. MARIE KREBS is said to contemplate paying us a visit in the course of the season.

OPERA in Italy is certainly in a poor way just now. According to *Le Ménestrel*, there will be this season only fifty-seven theatres open in all Italy for lyric performances, in comparison with eighty-three ten years ago. So far, therefore, the rise of the young Italian school can hardly be considered to have brought any great blessing to the country. Many of the chief towns, which have been accustomed to have two or three lyric theatres, have only one opera, and Venice, thus far, has not even one. But the causes of this musical dearth are political and social, rather than musical, and we need not yet believe that Italy has ceased to exist as the land of song.

THAT very enterprising *impresario* Sig. Sonzogno had scarcely closed the doors of his new International Lyric Theatre before he invited the public to come and patronise him as manager of La Scala, which was opened for the season, Dec. 26th, with Reyer's *Sigurd*, for the first time in Italy. But the opera did not hit the Italian taste at all, and its reception was freezingly cold, though it appears to have been better appreciated at subsequent performances. The rendering was not very good, Mme. Adini alone winning hearty applause. Bizet's *Pearl-fishers* has since been produced.

AT last—though very late indeed in the day—a really worthy celebration of the tercentenary of Palestrina's death has taken place in Italy, and, as was most fitting, at Rome. The Philharmonic Academy gave a concert on December 17th, conducted by Sig. Sgambati, the programme of which consisted entirely of unaccompanied works of Palestrina, and included several of his finest compositions, a selection from the "Lamentations," two motets, and several madrigals. The choir consisted of nearly 140 voices, and sang with a perfection exceedingly rare in choral performances in Italy. Wreaths and tributes of all kinds were sent by a large number of the chief musical societies, institutions, and colleges of Europe, among them the Royal College of Music, and a professor, whose name the *Gazzetta Musicale* prints as "Herber" Parry—a name our readers will have no difficulty in identifying.

THE Società Orchestrale of Rome, of which Sig. E. Pinelli is both conductor and *impresario*, resumed its concerts on January 5th with a programme including works of Beethoven, Schubert, and Wagner. All honour to Sig. Pinelli, and to his never-failing patron, Queen Margherita.

A MONUMENT to Gade is to be erected at Copenhagen. It is intended to do something to celebrate the 90th birthday of the veteran composer J. P. E. Hartmann, which will occur on May 14th.

A THREE-ACT comic opera, *Donna Diana*, by E. N. Reznicek (a composer whose name would lead us to suppose him of Slavonic origin), was produced on December 16th, at the German Theatre of Prague, with great success.

A NEW opera, entitled *Prince Ananias*, has been given at the Broadway Theatre, New York. The music is by Victor Herbert, well known in America as an excellent violoncellist and composer for his instrument. He has also produced a cantata, "The Captive," and some pieces for orchestra.

ACCORDING to the *Leipzig Signale*, Rubinstein's "Ocean" Symphony was performed entire—with all the seven movements—at the Eighth Symphony Concert at Boston, under Emil Paur. The concert was in memory of Rubinstein, and, indeed, we should think few of those who were present will ever forget him. At the tenth concert a new piano Concerto, by H. Holden Huss, was played by the composer.

THE pianist Stavenhagen and the young 'cellist Gerardy have appeared together in New York, the former playing Beethoven's Concerto in c minor, and the latter Raff's Concerto for 'cello.

WE are glad to see, by the American papers, that our old friend Miss Clara Krause has been performing such pieces as the Bach-Tausig Toccata and Fugue in D minor, Schumann-Tausig Spanish Romance, *The Contrabandist*, Dreychock's Minuet in E flat, Liszt's *Loreley*, Moszkowski's Valse, a new Spanish Serenade by Xaver Scharwenka, etc., with great success, at concerts in Chicago this winter.

THE Czar very thoughtfully gave instructions that the Imperial Theatres of Russia should be permitted to re-open on New Year's Day, instead of having to wait for the expiration of the official period of mourning.

A MUSICAL Conservatorium is to be founded at Tokio, in Japan. The gentle Jap also contemplates an Opera House, at which all the latest operas shall be given in strict European style. Can it be that the long-expected next great composer is to be—a Jap?

THE most important death of the month is that of the distinguished French composer Benjamin Godard, who died at Cannes on January 10th, in the forty-sixth year of his age, having been born in Paris, August 18th, 1849. Godard began the study of music early in life, entered the Conservatoire at fourteen, and twice competed for the Prix de Rome, without success. Being a good violinist, he became an active member of several societies for the performance of chamber music, and this doubtless caused him to write concertos for the violin. Two works of this class were among the first things that brought him into notice; but he also produced much piano music and many very charming songs. This was about 1874-6, but his first great work was "Le Tasse" (Tasso), a sort of dramatic symphony, somewhat à la Berlioz, which gained the prize in the competition instituted by the municipality of Paris, and was performed with great success several times in December, 1878. It is generally considered his masterpiece. It was followed by a crowd of other works, great and small, among which should be mentioned the "Scènes Poétiques," "Diane," "Symphonie Orientale," "Symphonie Légendaire," etc. In January, 1884, he succeeded in getting his first opera, *Pedro de Zalamea*, brought out at Antwerp, but neither this nor either of his subsequent operas, *Jocelyn* (Brussels, 1888) and *Dante* (Op. Com., 1890) had any real success. Two

other operas, *Les Guelfes* and *Ruy Blas*, have never been produced, and he has died whilst giving the finishing touches to an opéra comique, *La Vivandière*, which was on the point of being brought out by M. Carvalho. He has also written a good many pieces of chamber music, trios, sonatas for piano and violin, quartets, etc. He was, in fact, much too productive as a composer, and his facility has been injurious to his works, and will probably be fatal to his permanent fame; yet, generally speaking, he had melody, ease, grace, charm, and a considerable stock both of fancy and science.—Mr. W. Wiener, a violinist once familiar at Mr. Ella's Musical Union concerts, at the Philharmonic and Popular Concerts, has died lately.—Mr. J. G. Callcott, who was accompanist at the concerts of Leslie's Choir from 1858 till its dissolution in 1881, died on January 7th, at the age of 73. He wrote many part-songs, which were sung by the choir, and other small compositions.—M. Gustave Lelong, an excellent French violinist, late leader of the concerts of the Association Artistique of Angers, died on December 24th.—Hans von Zois, a popular composer of songs and operettas at Vienna, died there on December 4th.—Of Mr. Edward Solomon, the composer of comic operas, who died somewhat unexpectedly on January 22nd, we must speak next month.

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